



Tomás Carranza

Bijeli mol

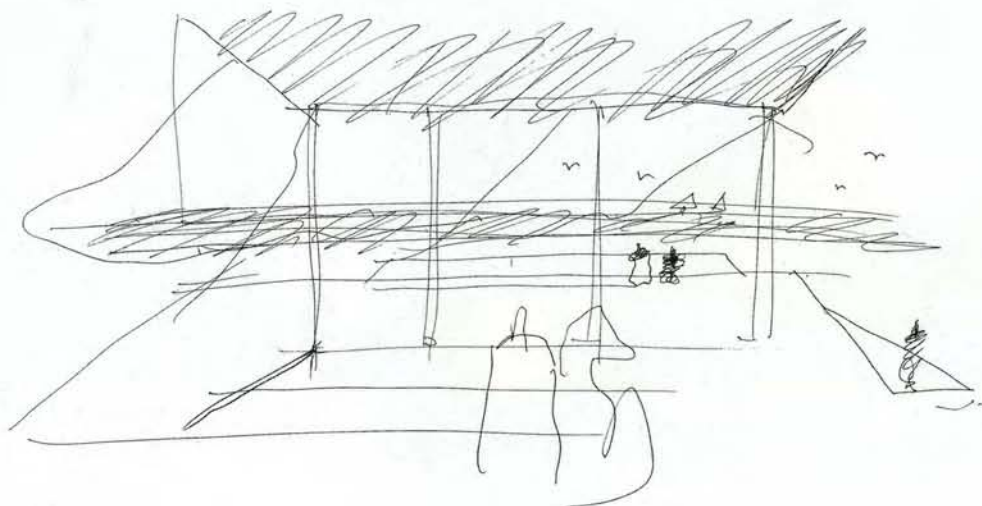
The White Jetty

¶ Cádiz je otok odvojen mostom od ostatka Andaluzijskoga kraljevstva. Tako su romantični engleski putnici opisivali taj jedinstveni grad na Atlantiku koji u svojem povlaštenom geografskom položaju nalazi pravi razlog svoga postojanja. Otočni – konačni – položaj koji objašnjava urbanu kompaktnost površine, čija zbijenost naglašava fizičku granicu mora. ¶ Drevni – tritisućljetni – grad koji su osnovali Feničani, a urbanizirali ga Rimljani, ubrzo je naučio promatrati more sa zebljom i nadom. S 'Vjetrovitog mora' – kako glasi ime što su ga njegovi žitelji nadjenuli Atlantskom oceanu – stizat će tijekom stoljećā blaga i bogatstva, ali i nepogode i prijetnje



Alberto Campo Baeza

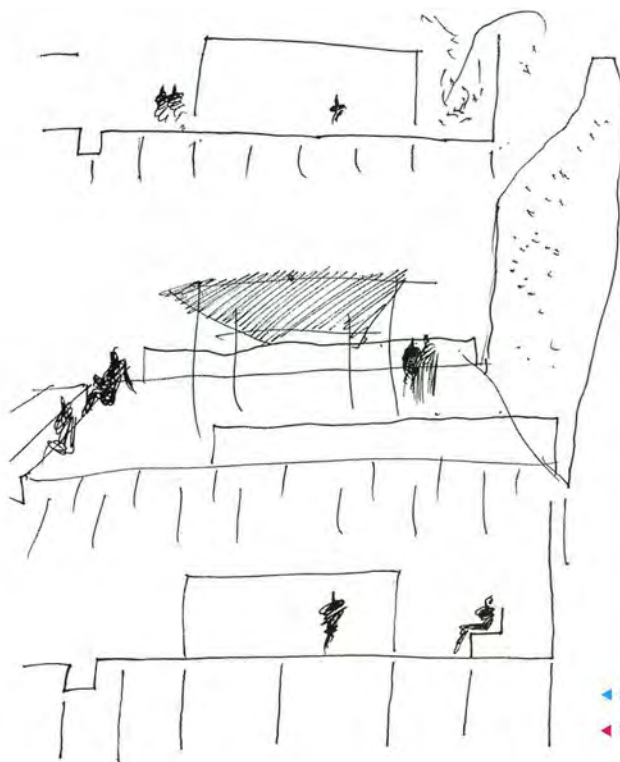
¶ Cádiz is an island, separated from the rest of the Andalusian Kingdom by a bridge. This is how romantic English travellers described this unique city on the Atlantic, owing its existence to its favourable geographic position: an island location, which explains the urban compactness of the surface, its density accentuating the physical edge of the sea. ¶ The ancient city, three thousand years old, founded by the Phoenicians and urbanized by the Romans, soon learned to look at the sea with anxiety and hope. Over the centuries, the 'Windy Sea' – as the inhabitants dubbed the Atlantic Ocean – would bring treasures and riches, but also calamities and threats that





koje će ga od početka primorati da se okruži obrambenim zidinama. I upravo se u tom obzidavanju začeo kršćanski grad utemeljen na ostacima Balbova *Gadesa*, na stjenovitom rtu gdje je razdaljina između dvaju mora – Gaditanskog zaljeva i Vjetrovitog mora – bila najmanja. Stanovništvu nije trebalo dugo da nasipom premosti taj prostor i osvoji ostatak teritorija gradeći jedinstven i jednolik urbani projekt, određen vjetrovima i trgovinom, pa se grad tako pretvorio u jednu od najnaprednijih enklava europskog Zapada. Ta dva aspekta – otočni teritorij i grad *ex novo* – tvore temelje čvrstoga i monolitnog karaktera toga grada svjetlosti što ga obgrljuje more. ♣ Žestoko i neprijateljsko more koje ga opasuje s juga između njegovih dviju katedrala – Nove (*Nueva Barroca*) i Stare (*Vieia Columnaria*) – na kritičnoj točki stalnoga boja između zemlje i mora. Taj prostor, svjedok isključivanja kultura koje se od punskoga doba do dana današnjeg

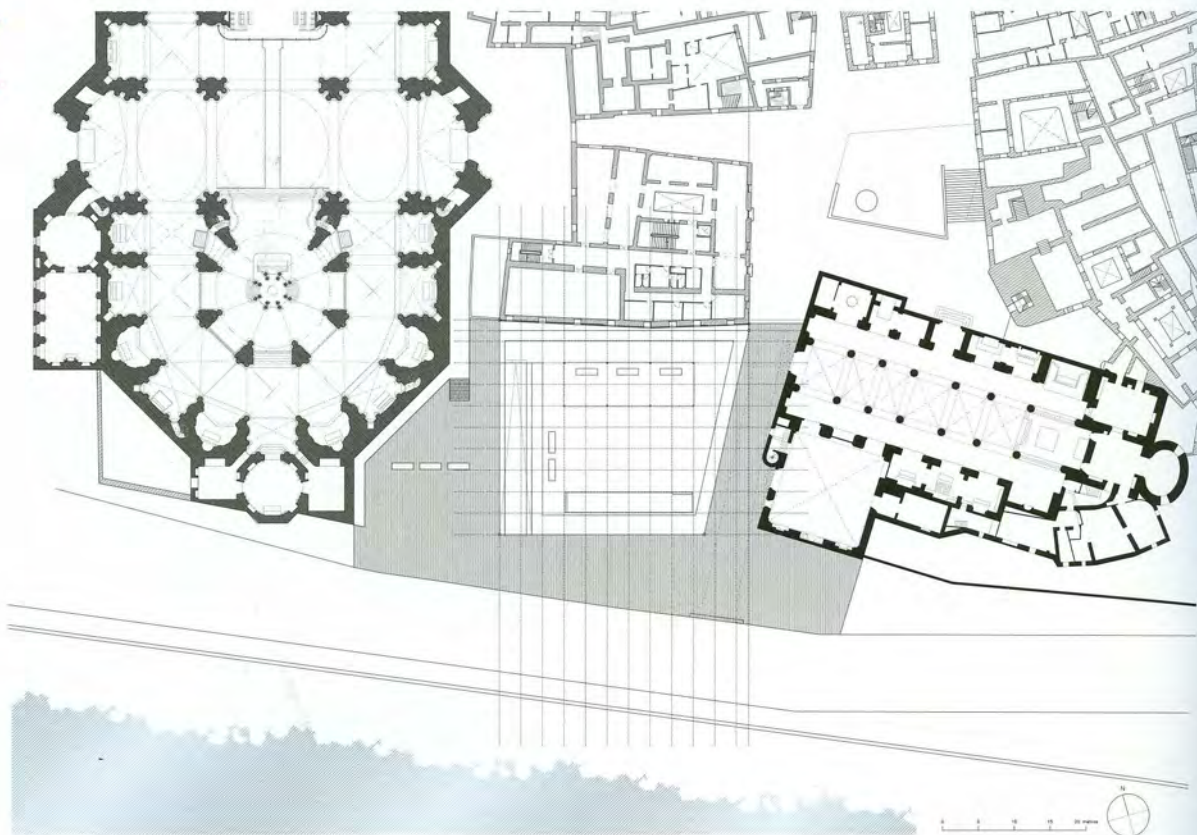
soon forced the city to hide behind ramparts. Those ramparts were the start of the Christian city founded on the remains of Balbus's Gades, on a stony promontory where the distance between the two seas – Gaditana Bay and the Windy Sea – was the shortest. The citizens did not take long to bridge the area with a dike, seizing the rest of the territory and building a unique and consistent urban project, determined by winds and trade, turning the city into one of the most progressive enclaves of the European West. These two aspects – the island territory and the *ex novo* city – are the foundations of the strong and monolithic character of this city of light embraced by the sea. ♣ In the south, the harsh and hostile sea borders the space between the two city cathedrals – the New (*Nueva Barroca*) and the Old (*Vieia Columnaria*) – at the critical point of the permanent struggle between the land and the sea. That space, which saw the exclusion of cultures that have been



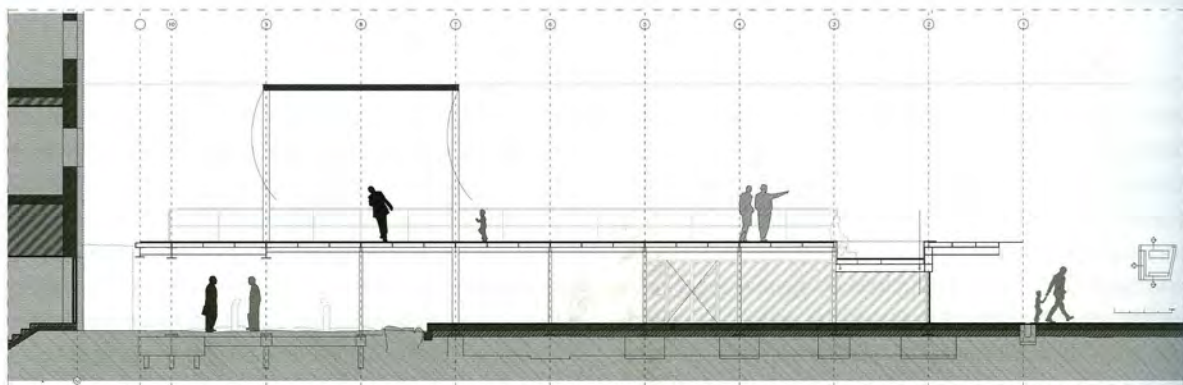
smjenjuju bez prestanka, nudi u svome podzemlju iznimnu stratigrafiju savršeno sačuvanu u obliku arheološkog nalazišta. Mjesto gdje se, prema Bergerovim riječima, sijeku dvije crte: 'Okomita linija je put koji uvis vodi prema nebu, a prema dolje u carstvo mrtvih; vodoravna pak predstavlja svjetski promet, sve putove koji vode s jedne na drugu stranu Zemlje.' Elem, na križanju tih dviju linija, u sigurnosti koju obećava njihovo sjecište, Alberto Campo Baeza dobit će zadaću da osmisli zdanje koje će moći ispuniti tu sakralnu prazninu, tu točku polaska i povratka svih zemaljskih putovanja. Nije to prvi put da se Campo Baeza suočio s morem uz koje je odrastao. Već početkom devedesetih, na prevlaci koja spaja 'otok' s kontinentom, ispitivat će svjetlost i težinu, središnja pitanja svoje arhitekture. 'Dijagonalna svjetlost' gradi vrijeme u okomitom predvorju bijele škole koja gleda na Atlantik kroz jedno veliko i duboko oko koje gradu objašnjava javni značaj

incessantly changing from the Punic age to the present day, offers exceptional stratigraphy at its underground, perfectly preserved in the form of an archaeological site. The location where, as Berger said, two lines intersect: 'The vertical line is the path going to the sky above and the realm of the dead below; the horizontal line represents global traffic, all the paths leading from one end of the Earth to the other.' In fact, at the crossing of the two lines, in the safety promised by their intersection, Alberto Campo Baeza had the task to design a building that would manage to fill that sacral emptiness, that point of departure and arrival for all earthly voyages. It was not the first time that Campo Baeza faced the sea he grew up with. In the early 1990s, on the strip of land connecting the 'island' with the continent, he examined light and weight, the central issues of his architecture. 'Diagonal light' builds time in the vertical lobby of the white school overlooking

tlocrt ►
 floor plan ►



presjek ►
 section ►











škole. Težina pak gradi prostor koji će, postavljen na masivan i težak podij, teći prema moru bez zastoja i prekida. Stara zamisao podija već je prisutna u samom nastanku grada što su ga ljudi jednog dana podigli na stijeni iznad mora. ¶ Sada će se, u 'međukatedralnom' području, taj podij pretvoriti u platformu, u svojevrsnome hibridnom 'međumajstorskom' zdanju moderne arhitekture. Farnsworth i Villa Savoye stopit će se u Cádiz prema zamisli Campa Baeze da bi nasuprot oceanu nastalo bijelo pristanište, napola plutajuća platforma, napola brod. Na ravnici u blizini Chicaga Mies van der Rohe izgradio je uz rijeku platformu od travertina na koju je postavio 'stol' koji će služiti kao kuća. U Poissyju, u okolici Pariza, promatrat će Le Corbusier udaljeno more s palube broda koji plovi krajolikom. U Cádizu pak – blizu mora – Campo Baeza zamijenit će bestežinske miesovske stube corbusierovskom rampom kao mehanizmom pristupa vodoravnoj platformi, bijeloj i laganoj, koja nas plutajući na vodi poziva da u sjeni 'krmnice' čekamo sat ukrcaja ili polaska. ¶ Naime, taj sklop brodskog kostura i oplate od željeza, čelika, jedrenog platna i žičane užadi, koji kao da tvori dio nekog broda, zapravo je

the Atlantic through a single large, deep eye, explaining the school's public significance to the city. Weight builds space on a massive and heavy podium, flowing towards the sea with no stops or interruptions. The old idea of a podium is already present in the conception of the city itself, once built by men on a rock above the sea. ¶ Now, in the 'inter-cathedral' area, that podium mutated into a platform, as some kind of a hybrid 'inter-master' building of modern architecture. Farnsworth House and the Villa Savoye merged in Cádiz, as Campo Baeza imagined it, to create a white jetty facing the ocean – half floating platform, half ship. Along a river on a plain near Chicago, Mies van der Rohe built a travertine platform with a 'table' that would serve as a house. In Poissy, near Paris, Le Corbusier watched the distant sea from the deck of a ship sailing through the landscape. And in Cádiz – right by the sea – Campo Baeza replaced Mies's weightless steps with Corbusier's ramp as the device to approach the horizontal platform, white and light, which floats on water and invites us to wait in the shadow of the 'stern' to set sail or depart. ¶ In fact, the structure of a sailing framework and plating of



mol usidren za čvrstu stijenu koji, u zaklonu katedrala, sanja zamišljeni dolazak nekog od onih jedrenjaka što se ocrtavaju na obzoru. Sigurna luka nasuprot olujama i vjetrovima na čijoj litici dva ili tri ribara sanjaju podlanice i lubine, gdje se golubovi družu s galebovima. 🐦 Arhitektura koja dolazi s mora, gdje bjelina obavija sve, čak i zrak. Mjesto na kojemu je čovjek, uzdižući se nad zemljom, kadar dotaknuti nebo rukama i more svojim snovima.

iron, steel, sailcloth and wire rigging, which looks like part of a ship, is actually a jetty anchored to solid rock in the shade of the cathedrals, dreaming of an imaginary arrival of one of the vague sailing ships on the horizon. A safe harbour against the storms and the winds, with an embankment where two or three fishermen dream of gilt-head bream and sea bass, while pigeons socialize with seagulls. 🐦 Architecture coming from the sea, where whiteness envelops everything, even the air. A place where men, rising above the earth, are able to touch the sky with their hands and the sea with their dreams.

Između katedrala / trg između Nove i Stare katedrale, Barrio del Pópulo, Cádiz, Španjolska
Between Cathedrals / Square between the new and the old cathedrals, Barrio del Pópulo, Cádiz, Spain

autor author	Alberto Campo Baeza
arhitektonski ured architectural office	Estudio Arquitectura Campo Baeza S.L.P.
investitor client	Ayuntamiento de Cádiz
površina parcele site area	1000 m ²
izgrađena površina built up area	1000 m ²
projekt project	2006
realizacija completed	2009
cijena costs	1.475.000 €